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HAWAIEE ON THE OPERA.

REGARD the opera, musically, philosophically and ethically, says the Rev. H. R. Haweis, in the *American Music Journal*, as an almost unmitigated evil. Its very constitution seems to us false, and in Germany, either tacitly or avowedly, it has always been felt to be so. Mozart nobly wrote operas, but the influence of Italy was then dominant in music, and determined its form even in Germany. The *Clemenza di Tito* in its feebleness is a better illustration of this than *Don Juan* in its great might. Schubert in *Alfonso and Estrella* broke down, hopelessly hampered by stage requirements. Spohr's *Jesunia* was never successful, and he abandoned opera writing. Weber singularly combined the lyric and dramatic elements, and succeeded in making his operas of *Oberon* and *Der Freischütz* almost philosophical without being dull. Mendelssohn has left us no opera, because he was dissatisfied with every libretto offered him. We can hardly regret this, as he has selected instead the truer forms of oratorio, cantata, and in Germany, *Die Lorelei*, into wild theories of opera, devoid, as it seems to me, both of Italian *speak* and of German *philosophy*. I desire to speak with the greatest respect of Herr Wagner's genius, and also of his opinions, without not agreeing with his theory as far as I understand it. Schumann avoiding all scenic effect, found in *Paradise* and the *Peri* a form as charming and appropriate as it is true to the first principles of art. Beethoven wrote the best opera in the world, simply to prove that he could do everything, but the form was even then a concession to what was least commendable in German taste; and the overture was written four times over, with the colossal irony of one who, although he would not stoop to win, yet knew how to compel the admiration of the world. The truth is simple. The things which ought always to be kept distinct—the sphere of musical emotion and the sphere of dramatic action, it is not true, under any circumstances, that people sing songs with a knife through them. The war between the stage and music is interminable. We have only to glance at a first-rate libretto, e. g., that of Gounod's *Faust*, to see that the play is miserably spoiled for the music. We have only to think of any stock opera to see that the music is hampered and impeded in its development by the play. Contrivances, expedients, and, of course, rage, liberally. Meanwhile, irreversible principles of art must be united. Music expresses the emotions which are not the characters and situations themselves, and the two schools of opera have arisen out of this discrepancy. The Italian school wrongly assumes that music can express situations, and thus gives prominence to the situations, and the French school wrongly assumes that music can express emotions, and thus gives prominence to the emotions. The result is a situation which is not the situation, and an emotion which is not the emotion. It is this which has driven with the fallacy involved in its constitution by maintaining that the situation must be reduced to a subordinate to the emotion which accompanies it, and which it is the business of music to express. Thus the tendency of many German operas is to make the scene as ideal as possible. The more unreal the scene, the more philosophical, because the contradiction of the common sense is less shocking in what is professionally unreal than in what professes to represent real things, but does so in an unreal manner. Weber was impelled by a true instinct to select an unreal *mise en scene*, in connection with which he was able to express real things. *Oberon* and *Der Freischütz* are examples of this.

In every drama there is a progressive history of emotion. This, and not the mere representation of it, is what music is fitted to express, and this truth has been

seized by Germany, although in a spirit of compromise. In the Italian school, the music is too often nothing but a series of situations strung together by flimsy orchestration and conventional recitatives. In the German and Franco-German schools of Weber, Meyerbeer and Gounod, the orchestra is busy throughout developing the history of the emotions. The recitatives are as important as the arias and the orchestral interludes as important as the recitatives. Wagner, in his anxiety to reduce the importance of situations and exalt that of emotions, perverts us of almost all rounded melody in the *Lohengrin*. Weber in *Oberon* works out his choruses like classical movements, almost independently of situations. Meyerbeer greatly reduces the importance of his arias in the *Prophete*; and Gounod in *Faust*, runs such a power of orchestration through the whole opera, that not even the passionate scene in the garden can reduce the instruments which maintain the intensity of its emotional elements to a secondary importance. In spite of all drawbacks, it is not difficult to see why the opera does, and probably will for some time, retain its popularity. The public in all ages are children, and are like children. One cannot clap and others cannot follow. Let a clown but laugh, and the whole house will giggle. A long drama is a little dull without music; and music is a little dull without scenery. Mix the two, in however unreasoning a manner, and the dull or intellectual element in each is kept out of sight, and will be forgotten unperceptibly. It is the old story of the powder in the jam. I say nothing about music here, but about the opera as an oratorio. It is only when music is made part of the situation that it is misapplied. Let the event be in all cases left to the imagination; but if it is expressed, then the more imaginative and suggestive the expression, the less the violence done to common sense. The cantata and the oratorio are the forms which, with some modification, will probably prevail over the opera. When Mr. Santly appears in Exter Hall as Elijah, in a swallow-tail coat and white kid gloves, no one is offended, and no one is impressed, because he does not pretend to reproduce the situation, but merely to paint in words and music its appropriate emotion, leaving the rest to be supplied by the imagination of the audience. But let Mr. Santly put on a camel-hair shirt, and appear in the otherwise mild and scanty raiment of the Hebrew prophet—let him sing inside a pasteboard cave, or declaim from the summit of a wooden Carmel, and all ears are checked by the farcical unreality of the whole thing. The reverence for the Bible which still entertains, the idea of putting the whole of Genesis on the stage with sacred music, and thought that the reverence for the Bible would have been the way for the production of sacred opera in this country; he was much disappointed on being told that the precisely Englishman's traditional sense of reverence for the Bible stories which would not suffer them to witness its scenes—brought before the footlights. This is perfectly true. But why is it so? Because the more strongly we feel the importance of a story, the less can we bear to see it presented in a perfectly irrational manner, such as opera presentation must always be.

[We have reproduced the above article as a curiosity. Mr. Haweis' ideas about opera seem about as lucid as his "feelings" on the subject of American girls are correct. It may be, as he says, that "When Mr. Santley appears at Exter Hall as Elijah, in a swallow-tail coat and white kid gloves, no one is offended, and every one is impressed." But if he is not the world, and in all other parts of the world the appearance of an Elijah in a swallow-tail coat and white kid gloves arouses the sense of the ridic-

ulous to such a degree that to this, more than to any other cause, must be attributed the failure of oratorio as a musical attraction in countries that are much more musical than England. Mr. Haweis also seems to misunderstand the repugnance of believers in the Bible to have the Divinity of Jesus Christ personated upon the stage, as in the Passion Plays, or a Bible history disfigured and disgraced to suit the supposed exigencies of the stage, as in "Herodias," and the rendering of Bible scenes where the name and character of God are not assumed by men, and in which the spirit of the original text has been preserved. To this no one has ever objected, we think, unless it was at Exter Hall.—Editor.]

THE INVISIBLE FLUTE PLAYER.

STRANGE story is told by the peasants of Holstein, of an invisible flute player, who is said to have haunted, about thirty years ago, a farm house situated near the river Elbe. Some of the children of the farmer who owned the house are still

The mysterious affair commenced in a cleverly contrived manner. One night the people often heard flute playing, but no one could make out whence it came, until at last he came up to the house, and he heard the music. Sometimes he played his flute in the sitting-room; sometimes in one of the bed-rooms; at other times in the cellar or in the garret. Occasionally he paid a visit to a neighboring house. The people on the farm became quite used to him; and when the children or the servant lads and lasses were disposed to enjoy a little dancing, they would just name a certain tune, or sing a bar or two of it, and ask him to play it; and directly they heard the desired tune. When the milk-maid was occupied in the dairy, she sometimes took an apple in her hand for fun, and said: "Now, my boy, play me a nice air and thou shalt have an apple." In a moment the apple vanished out of her hand and the music commenced.

In the course of time, however, the invisible flute became very intrusive, and at last he proved quite a nuisance. One night he would amuse himself by breaking all the windows in the house; another night he had his gambols in the kitchen, turning everything topsy-turvy; and at mid-day, when the family had sat down to dinner, it sometimes happened that the burg-dish of stew before them, from which all were eating, was emptied in an instant by invisible hands. They would then run up and run about the room, breaking the air with their spoons. When they thought they had at last driven the fellow into a corner of the room, they heard him spitefully playing his flute in another corner.

In short, the annoyance became quite unbearable. There was no peace in the house. The farmer everywhere expressed the wish that he could find somebody who had the power to expel the invisible flute-player; he did not mind the expense. At last there came a clever man from the neighboring town, who offered to get rid of the fellow, if he only showed and banish the flutist in his real figure, or in the disguise of a spirit.

The farmer said: "I would rather not see him at all! Here are ten thalers; all I want is to get rid of him, and to have peace in my own house."

By means of queer rhymes and smoke, the clever man from town actually succeeded in driving out the troublesome spirit, and the matter was at an end. The flutist had been heard since on the farm.—*Engel's Musical Fairy Tales.*

Kunkel's Musical Review

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We have received the programme of the examinations of the American College of Musicians, which we understand is now a New York corporation. It confirms us in our belief that the so-called college is a still-born affair. Either the plan proposed will be adhered to, or it will not. If it is, those who are able to pass the proposed examination will need the endorsement of the so-called college—if it is not, if there are let down, the degrees will have no meaning whatever. The wonder to us is that sensible men should give so visionary a scheme any support. Experience is a good teacher, however, and they will be wiser in a year or two.

LISTENING to the operas of the modern German school, with their unnatural and destructive taxing of the voice, one cannot help but feel that if their composers had, like Haendel and Haydn, Rossini and Gounod, had personal experience as singers, they would have written their scores so as not to treat human throats as if they were made of brass. Nor is it unlikely that their works would have gained in interest and melodiousness by the better knowledge of the capabilities of the human voice. It seems to us that it would be a capital idea for all those who intend to devote their attention to the composition of operas to take a course of singing lessons, so as to become acquainted in practice with the real limits as well as the possible range of the human voice.

ACCORDING to reports that seem reliable, this is likely to be the last season of the existence of the St. Louis Choral Society. Interest in its work by its active members seems to have nearly died out, and the balance of the society's accounts for the year will show three or four thousand dollars on the wrong side of the ledger. This loss will be borne almost entirely, it seems, by its president, Mr. Brookings. We regret very sincerely the prospective disbanding of the only choral organization now existing in St. Louis whose work is not in some way connected with beer-swilling, and sincerely hope that something may yet be done to keep the breath of life in the dying body. If the society ceases to exist, the St. Louis public will, of course, be blamed, and its lack of musical taste and enthusiasm will be given as the cause of the smash-up; and yet the St. Louis public, though not guiltless, will be less to blame for the result than the

management. The attempt to drive the Musical Union out of the field of orchestral music was an egregious mistake, one that made the Union friends and the Choral Society enemies. The festival given by the Society with the Thomas orchestra, at the opening of the season, was much more expensive than it need have been, and the prices reported to have been paid for the orchestra and accompanying artists are so exorbitant as to arouse the suspicion that if Mr. Brookings did not himself make the contract, it would be well for him to investigate whether some one did not get an enormous commission for negotiating a price involving such directions where it was not necessary, nigardliness and discourtesy in others, where courtesy alone would have increased the income of the concert and the friendliness of prominent musical people very substantially—these, and the personal unpopularity of at least one of Mr. Brookings' associates, all have contributed to the present amemic condition of the organization. An about-face in the methods of the Society may save it, and we hope that it may be saved. It has a wide field all to itself, a field that needs to be occupied and which we should much regret to see abandoned. A failure now may leave us without a choral organization worthy of the name for years, and this alone is sufficient reason for the friends of music to wish to see such changes made as will make the Choral Society a success.

INTERNATIONAL COPYRIGHT.

IT is a shame that while the U. S. Congress finds time to "set the pegs" for the next presidential election, it seems to have but little leisure and less inclination to settle (and to settle right, for as Lincoln tersely said, "Nothing is settled till it is settled right") the subject of international copyright. The question is purely one of justice and honesty, but the small-bore politicians, who are unusually numerous under the present "reform" administration, are trying to make of it a question of policy. According to these diminutive "statesmen" (Heaven save the mark!) the elementary and natural rights of property are to be protected only in case and in so far as it is profitable to their "constituents" to protect them. They are there to protect the interests of their constituents, they say, and they assume that their constituents are thieves in spirit, if not in fact, ready to approve robbery because they can purchase the stolen goods somewhat cheaper from the thieves than they could from their rightful owners. It is urged that the working classes need cheap literature, and that they can get it only if the present system of piracy be continued. The demagogues think they have a cheap and safe method of making political capital among the working people, and they make the most of their opportunity. The American workman, however, is neither a fool nor a rogue, and he would have to be a good deal of both to be caught with such chaff. He knows very well that though the battle is fought in his name, it is fought in the interest of pirate publishers who are looking to their own interests solely, and that the cheapening of the price is more imaginary than real; he knows further that after he has read his newspapers, which furnish him nineteen-twentieths of his his reading, the time he has left will never enable him to read a hundredth part of the copyrighted works of the better writers. We repeat it, he is not a fool, nor is he a rogue, and were it true that piracy materially cheapens the price of literature, he would be among the first to acquiesce in the passage of a law which would place this nation before the world as a nation of pirates, instead of a nation of tricksters, ready to steal so long as stealing can be indulged in without fear of immediate

retaliation. The demagogues are now the only real opponents of a fair law of international copyright. The larger publishing houses all favor it, regretting that, in the present state of the law, they are themselves compelled, in self-protection against those whose sole business is to reprint foreign works, to occupy the field themselves. Press, authors and publishers should continue to agitate this question until a just and strict law of international copyright has been passed. Robbery is none the less robbery because the victim is an Englishman, a Frenchman, or a German. As we have already hinted, we believe it is demagogical to think this in other matters, "Honesty is the best policy," but to discuss a question of right from the standpoint of policy is to obscure the real issue. There may be a diversity of opinions as to the expediency of the proposed law, there can be none in reference to its justice. Eventually we shall have a law of international copyright, but we believe it will not be until the question is put upon its true basis, that of right and justice, and this demands no long argument, no arraying of statistics, but simply an appeal to the consciences of our people, who are essentially honest, and who will, when they correctly understand the issue, speak with no uncertain tone to their mis-representatives in Congress and demand that their good name be no longer used to bolster up an evil practice.

THE OPERA.

IT is perhaps natural that the average professional musician, whose life is spent mostly in the study and teaching of music as such, should claim for music supremacy whenever it comes in contact or enters into combination with any other art, and should resent the trammels which confine music in opera within the limits of dramatic situations. He loves instrumental compositions because they can be reduced to the technical forms with which study has made him familiar. In these, music is its own master. On the contrary, in opera (and to a considerable extent in all lyrical compositions) the poet or dramatist determines at least one of the elements of its form, rhythm, and his work indicates throughout the path which the musician should follow. Follow! that is the shocking word, the shocking fact, the fact which leads many musicians to sneer at the opera as an inferior grade of musical creation, a formless form, a mere series of short compositions loosely strung together. They see the musical unity of the composition interrupted, they know little, as a rule, and care less, for the dramatic unity and fitness which has been preserved by this sacrifice of musical development. Not unfrequently, they say, and probably believe, that any one can write an opera, but as for them, they would stoop to nothing less than a symphony. We are not prepared to say that these gentlemen might not write a very correct symphony, but we submit that, if they were to try their hand at opera, they might find the supposed easy task an impossible one for them to accomplish. The fact is, that of all the forms of musical composition, the opera is the one which demands the most varied knowledge, the widest sympathies and the greatest inspiration, both for its creation and its proper appreciation. The most varied knowledge and the widest sympathies because opera is a complex work. Its principal elements are its dramatic situation, the demands of the composer or critic a considerable knowledge of the human heart, and no small degree of literary attainments and taste; another element, and an important one, is the spectacular, and here it calls for knowledge and taste akin to that of the painter. Finally, it demands from the composer the greatest inspiration, because it is the greatest inspiration sufficient to enable him to overcome the

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"A little" nigger, "now and then" is relished by the best of men."

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Theodore Melling..... <i>Wagner-Lien</i>	1 00
Spinnerey..... <i>Lilford</i>	75
Knavech (Longing for Home)..... <i>Albert Jungmann</i>	40
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Consolation..... <i>Chopin</i>	60
Spring Waltz..... <i>Chopin</i>	60
Autumn Waltz..... <i>Chopin</i>	60
Forget Me Not (Nocturne)..... <i>Chopin</i>	60
Weeping Poland (Nocturne)..... <i>Chopin</i>	60
Summer Waltz..... <i>Chopin</i>	60
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Heather Gavotte..... <i>E. Ketterer</i>	75
La Chasse..... <i>Chas. Lange</i>	75
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The Shepherd Boy..... <i>G. H. Welp</i>	50
Schneider's Trio..... <i>F. Spindler</i>	60
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(Carroll) Venice..... <i>S. Schillhoff</i>	1 00
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Will-o'-the-Wisp (Fen Pollet)..... <i>Kube</i>	75
Will-o'-the-Wisp (Fen Pollet)..... <i>Pruden</i>	75
Value de Fleurs..... <i>E. Ketterer</i>	75
Rondo Capriccioso..... <i>F. Mendelssohn</i>	60
Chant du Bonhomme..... <i>E. Ketterer</i>	60
Grande Value de Concert..... <i>F. Mendelssohn</i>	60
Will-o'-the-Wisp (Fen Pollet)..... <i>A. Jungmann</i>	50
Carroll of Venice..... <i>Charles Voss</i>	50

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HOME, SWEET HOME.

Paraphrase de Concert.

par Julie Rive-King.

Allegretto ♩ - 100.

Moderato ♩ - 100.

Cantabile.

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a tempo.

The musical score for this section is written for a piano and a pedaled piano. The piano part consists of a treble and bass staff. The pedaled piano part is written on a single staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and pedal markings. The tempo is marked 'a tempo.'.

The image shows a page from a musical score for the piece "Volante" by Franz Liszt. The score is written for piano (piano) and violin (violin). The tempo is marked "Andante" with a metronome marking of 112. The key signature is one flat (B-flat major or D minor). The score includes various performance markings such as "Ped." (pedal), "Volante" (flourish), "Andante", "N.B." (nota bene), and "L.h." (left hand). The piano part features a series of chords and arpeggios, while the violin part features a series of sixteenth-note passages. The score is divided into measures by bar lines, and the measures are numbered 1 through 10. The page is numbered 52 in the top right corner.

This musical score is for the waltz 'The Merry Widow' by Franz Lehár. It is written for piano and orchestra. The piano part is in 3/4 time and features a series of chords and single notes, often with fingerings (1, 2, 3, 4) and articulation marks like 'Ped.' (pedal) and 'L.H.' (left hand). The orchestra part includes woodwinds (flutes, oboes, clarinets, bassoons) and strings. The woodwinds play melodic lines, while the strings provide harmonic support. The score is marked with various dynamics and articulation, including 'Ped.' and 'L.H.'.

N.B. Count 8, as indicated by the roman figures.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4, 5) and slurs are indicated. A dynamic marking *f* is visible at the end of the system.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4, 5) and slurs are indicated.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4, 5) and slurs are indicated.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4, 5) and slurs are indicated.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4, 5) and slurs are indicated.

ad lib.
Volante.
ff
Ped.

ff
Ped.

a tempo.
f
Ped.

f
Ped.

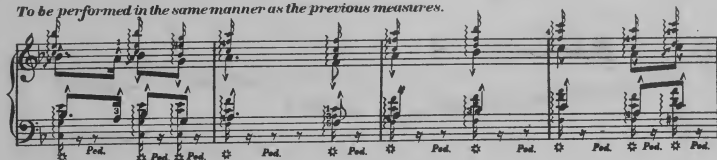
Moderato ♩ = 100.
f
Ped.

This variation will loose its effect if played faster than here indicated.

Adagio ♩ - 100.



To be performed in the same manner as the previous measures.



The pedal should be used only to sustain the notes of the melody given in large type. To do this the pedal should be released at the precise moment when the melody notes, in large type in the left hand, are struck. The large notes must be held down with the fingers while the other notes of the arpeggio are given only their exact value. When the entire arpeggio has been played and all its notes except the melody notes, have been silenced by the damper the pedal must again be used to keep the melody notes ringing while the hands are raised preparatory to playing the next arpeggio in the same manner.

Small hands may omit the notes marked with an *†* to be struck with the second finger.

Volante.

8-

First system of the 'Volante.' section. It consists of a grand staff with treble and bass clefs. The right hand plays a rapid, flowing melody with many sixteenth and thirty-second notes. The left hand provides a rhythmic accompaniment with chords and single notes. Pedal markings ('Ped.') are placed below the bass staff at the beginning and after the first measure. Fingering numbers (1-5) are visible above the right hand notes.

Second system of the 'Volante.' section. The right hand continues the rapid melody. A large slur covers the first two measures of the right hand. Pedal markings are present at the start and after the first measure. The system ends with a double bar line and a repeat sign.

Moderato ♩ - 72.

Third system, beginning the 'Moderato' section at 72 beats per minute. The tempo is slower than the previous section. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. The left hand has a steady accompaniment. Pedal markings are used throughout. Fingering numbers are indicated above the right hand.

Fourth system of the 'Moderato' section. It continues the musical themes established in the previous system. The right hand has a melodic line with some grace notes. The left hand provides harmonic support. Pedal markings are present. The system concludes with a double bar line and a repeat sign.

Moderato ♩ - RR.

Fifth system of the 'Moderato' section. This system features a more active left hand with frequent chords and moving lines. The right hand continues with its melodic and rhythmic patterns. Pedal markings are used to sustain the bass. The system ends with a double bar line and a repeat sign.

1. 2. *f*

Ped. Ped. Ped. Ped.

1. *f*

Ped. Ped. Ped. Ped. Ped. Ped.

2. *ad lib.* *pp*

Ped. * Ped. * Ped. Ped. Ped. * $\frac{2}{1}$

a tempo. *f*

Ped. * Ped. * Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped. Ped. *

FINALE.

♩ - 88.

ff

8

Ped.

2

Ped.

2

Ped.

2

Ped.

2

8

2

Ped.

2

Ped.

2

ff

8

Ped.

2

Ped.

2

Ped.

2

Ped.

2

8

rit.

8

a tempo.

Ped.

2

Ped.

2

Ped.

2

Ped.

2

8

ff

ff

TILLIE'S FAVORITE RONDO.

Carl Sidus Op. 105.

Allegretto ♩ = 100.

Secondo.

The musical score is written for piano and consists of four systems. The first system is in bass clef, marked *p* (piano), and contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4). The second system is in treble clef, featuring chords and eighth notes. The third system is in bass clef, continuing the melodic line with eighth and sixteenth notes. The fourth system is in treble clef, concluding the piece with a final chord and a double bar line. The tempo is marked *Allegretto* with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#).

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TILLIE'S FAVORITE RONDO.

Primo.

Carl Sidus Op. 105.

Allegretto ♩ = 100.

mf

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex, rapid sixteenth-note passages. The key signature has one sharp (F#). The system begins with a forte (*f*) dynamic marking. Fingering numbers (1-5) are indicated above and below the notes.

The second system continues the musical piece with two staves. It features similar rapid sixteenth-note patterns. The system concludes with a piano (*p*) dynamic marking. Fingering numbers are present throughout the system.

The third system of musical notation consists of two staves. The upper staff continues with sixteenth-note runs, while the lower staff features a more rhythmic pattern of eighth and sixteenth notes. The system ends with a repeat sign. Fingering numbers are indicated.

The fourth system of musical notation consists of two staves. The upper staff has a series of chords and short melodic fragments, while the lower staff has a steady eighth-note accompaniment. The system includes a forte (*f*) dynamic marking. Fingering numbers are indicated.

The fifth system of musical notation consists of two staves. It begins with a first ending (marked '1.') and a second ending (marked '2.'). The system concludes with a final cadence. The system includes a piano (*p*) dynamic marking. Fingering numbers are indicated.

Primo.

This page contains six systems of musical notation for a piano piece, likely a first movement or section. The notation is written for piano (p) and includes various musical notations such as notes, rests, and fingerings. The piece is in G major, indicated by the one sharp (F#) in the key signature. The tempo is marked 'Primo.' at the top. The notation includes many fingerings, such as 1, 2, 3, 4, 5, and 6, and some systems have a 'mf' (mezzo-forte) marking. The piece concludes with a double bar line and a repeat sign, followed by a final measure with a fermata.

The first system begins with a treble clef and a key signature of one sharp (F#). The music is written in 4/4 time. The first system includes a 'p' (piano) marking and a 'mf' (mezzo-forte) marking. The second system includes a 'mf' marking. The third system includes a 'p' marking. The fourth system includes a 'p' marking. The fifth system includes a 'p' marking. The sixth system includes a 'p' marking and a 'mf' marking. The piece concludes with a double bar line and a repeat sign, followed by a final measure with a fermata.

Secondo.

First system of musical notation. The right hand (treble clef) features a series of chords and arpeggiated figures, with fingerings 1, 2, 3, 4, 5 indicated above the notes. The left hand (bass clef) plays a steady accompaniment of eighth notes, starting with a forte (*f*) dynamic marking.

Second system of musical notation. The right hand continues with arpeggiated patterns and chords, including fingerings 4, 3, 1, 2, 3, 4, 5. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand introduces sixteenth-note runs and chords, with fingerings 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand features more complex arpeggiated figures and chords, with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. The right hand plays a series of chords and arpeggiated figures, with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand continues the eighth-note accompaniment, ending with a forte (*f*) dynamic marking.

This page of musical notation is for the piano accompaniment of 'The Merry Widow' by Franz Lehár. It consists of five systems of music, each with a piano (p) part and a violin (v) part. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are used throughout. The notation includes many slurs and ties, indicating phrasing and melodic lines. The page is numbered 15 in the bottom right corner.

FEU FOLLET.

New Edition, Revised by the Author.

WILL O' THE WISP.

A. Jungmann Op. 217.

Allegretto ♩ = 112.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The time signature is 2/4, and the tempo is marked 'Allegretto' with a metronome indication of 112. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings. Pedal markings ('Ped.') are present at the end of several phrases. The piece concludes with a final cadence in the bass staff.

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Handwritten musical score, first system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*. Pedal markings: *Ped.* and **.*

Handwritten musical score, second system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*. Pedal markings: *Ped.* and **.*

Handwritten musical score, third system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*. Pedal markings: *Ped.* and **.*

Handwritten musical score, fourth system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*. Pedal markings: *Ped.* and **.*

Handwritten musical score, fifth system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*. Pedal markings: *Ped.* and **.*

Handwritten musical score, sixth system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*. Pedal markings: *Ped.* and **.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with various ornaments (accents, mordents, grace notes) and fingerings. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 2/4. The piece begins with a piano (p) dynamic marking.

L'Espresso OP. 1 $\frac{3}{4}$

Lento

Ped. ☆ Ped. ☆ Ped.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The melody features various ornaments, including grace notes and mordents. The piano accompaniment includes a "Ped." (pedal) marking in the first measure. The score is labeled "No. 100" in the bottom right corner.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the bass staff.

O WHERE SHALL REST BE FOUND?

Words by J. Montgomery.

W. Goldner.

Andantino. ♩ - 32.

O where shall rest be found, Rest for the wea-ry soul!... T'were vain the ocean's depths to sound, Or pierce to either pole... The world can nev-er give... The bliss for which we sigh!... T'is not the whole of life to live, Nor all of death to die...

dolce.

Beyond this vale of tears, There is a life a - bove... Unmeasured by the flight of years, And

all that life is love.... There is a death whose pang.... Out-

lasts the fleeting breath; O what e - ter - nal hor - ror hang A - round the second death!... Lord,

God of truth and grace.... Teach us that death to shun,.... Lest we be banished from thy face And

ev - er more un - done, ... Lest we be banished from thy face, And ev - er more un - done

cres. *f* *mf*

Lord, God of truth and grace, Teach us that death to shun, Lest we be banished from thy

f *f*

face And ev - er more un - done!...

rit. *rit.* *p*

rit.

IM A HAPPY LITTLE NIG.

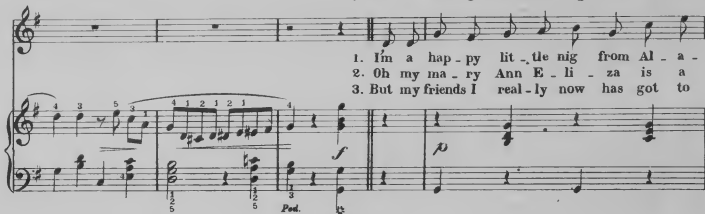
BIN E LUST'GER KLEENER NIG.

Hubbard T. Smith.

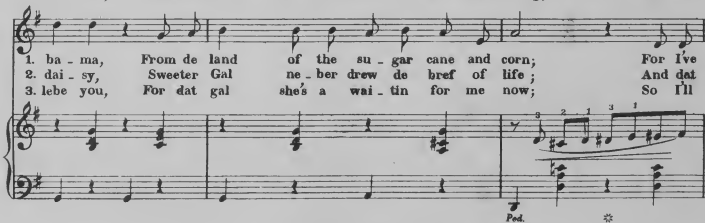
Moderato. $\text{♩} = 88$.



3. Doch, mei Frendsich muss now ma.che dass ich
 2. Oh Ma-ry Ann E - li - za se is e
 1. Bin e lust'ger kleener Nig run Al - a -



3. ge - he, Denn sel Mü - del se lau-ert now uf mir, Flott ich
 2. dai - sy, Sü-ser Mü - del uf Er-den net war da, Un das
 1. ba - ma, Fun de Land wo is Korn un Zu - cker-stang; Ich bin



3. geh de Road entlang bis ich se - se - he, Un im Sternlicht den Bund erneu'rn wir.
 2. klee - ne nü - sse Ding siemacht' mir crazy, Wenn se promised zu wer'n mee - ne Fraa.
 1. komm euch weisse Leu' zu a - mü - si - ren, Un ich thu's, fershure mit mei Ge - sang.

1. come to 'muse you white folkswid my sing,ing, And I'se gwine to do it sures you're born.
 2. lit - tle dar - ling gal she set me cra - zy, When she promised to be - come my wife.
 3. skip a - long de road to where I'll meet her, Dar neath the bright star re - new our vow.

3. Nu geh ich, na, an - y - how merkt das,
 2. Juch - hei - je! de Wed - den is nit fern,
 1. Juch - hei - je! look, wie ich leicht mich schwing,

1. Hi there! see! me cut dis pi - geon wing!
 2. Gal - ly Hi! de day aint be - ry far!
 3. For I go, oh just ketch on to dat!

3. Gibt's was fei - ner kee - ner sagt mer was.
 2. Ich lad' al - le ein wer kommt nur gern.
 1. You bet, ich schien tan - ze wie ich sing.

1. You bet I can dance as well as sing!
 2. I in - vites and hope you'll all be dare.
 3. Aint dat fine but not so fine as dat!

Chorus. Now ma - Now jess

- case un fetch de News zu ol' Miss Li - zu 'Cause mer hen heu - te Nacht e Meet - en

hier; Und ver - treib'n de zeit mit Tan - zen un mit Sin - gen De

Nacht durch bis zun Togsticht schier. Hal - le - lu - ja! Hal - le -

lu - - ja! Hal - le - lu - - ja!

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It was a blithesome young jongleur
Who wandered out to die,
Eight hundred years ago or more,
In a leafy grove in the Spring;
And he carolled as sweet as any bird
That ever lived to sing.

Of yore his little heart was full—
Merry and how he sang!
The blossoms trembled with delight,
And round about him sprang,
As forth among the leaves of life
The infant's music rang.

The boy had left a home of want
To wander up and down,
And sang for bread and nightly rest
In many an alien town,
And bore winter or hot befel—
The alternate mule and frown.

The singer's carolling lips are dust,
And ages have since flown,
Dead Kluge have laid beside their thrones,
Voiceless as common men—
But Gerald's songs are echoing still
Through every mountain glen.

—J. T. FIELD.

GIOVANNI PIETRO ALOISIO, OR PIERLUIGI DA PALESTRINA.

THE most celebrated master of the old Roman school of music, was born at Palestrina, the ancient Preneste, whence his surname, *Il Prenestin*. He studied music under a master of the (Gallo-Belge) school, whom some call *Gaudin*. His genius soon raised him to the first rank of musical composers, and effected a great reform in church music. Towards the middle of the sixteenth century music was at so low an ebb, that Marcelus II. had already formed the plan of banishing it from the churches, when Palestrina, who had conceived earlier notions of the true character of church music, obtained permission to execute one of his own compositions before him. He accordingly performed the mass for six voices, still known as the "Missa Papae Marcelli," the elevation and simple beauty of which led the Pope to abandon his design. From that time music became an essential part of the service of the Catholic church. Marcelus and his successor, Paul IV., employed Palestrina to compose a number of similar pieces for their chapel. In 1552 he was made chapel master of Santa Maria Maggiore, and in 1571 of St. Peter's. To this period, we owe his greatest productions. Palestrina created a style of music so imposing, so pure and so expressive that for the long period of a hundred years the Palestrina school held undivided sway over the musical thought of the world. He opened the path, by following which the most beautiful and most touching works have been produced.

The music of Palestrina recalls the heroic ages of history. He is the Homer of musical literature. Simple, yet never trivial; learned, but without pedantry; rich, yet always natural; quiet, but distinguish the great epics. The bard for the honor of whose birth seven cities contended, is not more simple, grand, and irresistible in his poems than is Palestrina in his masses, and the influence of the one in the domain of literature is not more ennobling and permanent than that of the other in the realm of music.

In order to estimate the beauty of Palestrina's music, it is especially necessary that we should know beforehand for what beauty to look, and be possessed with the spirit in which he wrought; for there is no modern standard by which to judge him. In his sphere he stands alone; and so far removed from the spirit of our times that it may be of service to some who are not familiar with his works to suggest what is to be found in them.

We find in Palestrina, then, the profoundest knowledge of musical science employed in expressing with purity and simplicity the fervent emotions of a devout soul. This expression is usually in the form of melodies of the subtlest emotional character, crossing and recrossing, weaving a texture of harmonies as rich as they are surprising and beautiful; a style of imposing grandeur; a perfect adaptation of music to the spirit of the words; an earnest, classic and exalted religious feeling, as far removed from gloom and cant as from sentimentality; a repose, as if he were resting on the Rock of Ages.

He died in 1594, and was buried with great pomp at the foot of the altar of St. Simon and St. Peter's. His monument bears the inscription, "Johannes Petrus Aloysius Palestrina, Musice Princeps." Some of his pieces are still performed, particularly his "Fratres ego enim accipit," with the "Stabat Mater," and the "Improperia," in the Sistine chapel at Rome.



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RATORIO SINGING is of two kinds: it includes the dramatic, but the subject pertains to sacred story. Of this kind is the singing required in such oratorios as Samson, Jephtha and Judas. The other kind is precisely the same as church singing. It is the purely sacred singing which ought to characterize the utterance of a vocalist who takes part in Handel's "Messiah." Portions of this oratorio are so frequently rendered in the church that it is right to offer an observation upon singing when it forms a part of public worship. The solo singer in a church ought to realize his high position. The relationship in which he stands is of a two-fold character. It is primarily between himself and the Creator, and in a secondary manner between himself and the congregation. His office is to assist the preacher. He has by his voice to move the congregation to prayer and praise. There ought to be the highest form of devotion in his singing, and genuine sympathy in his tones. He should show that he is himself moved, that he may be enabled to move others. The purest and the best singing is essential in a church, as it is expected to be, and intended to be, an aid to worship. If it be not this, it must be a hindrance, as there is no such thing in this case as neutrality. But if it be an aid, it must be admitted that the singer's position is a serious and important one, second scarcely to that of the preacher. And it is not hard to believe that at times his influence is the greater of the two. Those gentlemen who have the engaging of singers for the service of the sanctuary should not lose sight of the real office of the singer and the scope of his power, and be careful that they engage the services of genuine artists. An earnest and eloquent preacher used to say that "Oh, rest in the Lord (Mendelssohn) well sung was a better sermon than he could preach."

STAGE LIGHTING.

UCH of the extraordinary change that has taken place within twenty years, owing to the resources of science being applied to the stage. This is illustrated by the progress made in lighting. With the blaze of footlights, the light at the sides and at the top, the performers seem to move almost in a ring of fire, to say nothing of that glowing furnace, the sunlight, which fiercely illuminates the audience. Nay, the actress of note must have a special light of her own, and we see the leading lady pirated across the stage by the dazzling blaze of the limelight. It is difficult to conceive the contrast to all this in Garrick's day, when the stage was lit not by footlights, but by four large chandeliers which hung over the heads of the players. This was a rational system, for the faces were effectively lit up, and the scenery left dim and indistinct. But then these were the old foolish times when nobody cared for scenery, but for the play only and the actors. Then any stuff would do for dresses—the coarsest was most effective—for there was but little light to see the texture. In Macready's dress in "Virginus," now in Mr. Irving's possession, the armor was of pasteboard covered with tin foil, and the dagger of wood. There was a scarf of red serge, a linen tunic, and sandals, etc. The whole could not have cost a couple of pounds. But a rich dress would have been wasted, and now the searching rays would display the poverty of material. Hence the introduction of rich and costly attire which makes the actress' bill for dress now as high as that of a lady of fashion in the season. Hence those superb plushes and velvets of many tints, the brocades, the rare ornaments. In the pantomimes we see whole bands of young ladies with their helmets, shields, and breastplates no longer of pasteboard, but made of a brilliantly polished silver metal which reflects the bright rays of the limelight. This metal is costly enough, and these suits of armor cost a good deal. Stage jewelry now is a regular manufacture, and those beautiful actresses wear real diamonds, if need be, not that the mimic stones are more effective. Sham furniture looks more like furniture than the finest that could be ordered from Maple's. It would take too long to expound this, but in illustration it may be said that at the Théâtre Français there is a property clock for a boulevard elegantly painted and made of papier-mâché, and which cost 500 francs or 1000.

The craze on electrical study is beginning to bear fruit. "Are you the conductor?" asked a lady on an excursion train, "and all?" asked the courteous official, "and my name is Wood." "Oh! that can't be," said the boy, "for wood is a wood." "Oh!"

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MAJOR AND MINOR.

VICTOR MASSE's opera "Le nuit de Clôpâtre" was recently
brought out with much success at the Hamburg Stadt-
Theater.

The Beethoven prize of the Vienna *Gesellschaft der Musik-
freunde* has been awarded to the composer of the symphony
of a symphony.

VICTORIAN JONCHERS' "Le Chevalier Jean," so successfully
brought out at Cologne some time since, is being actively
rehearsed at the Royal Berlin Opera, where it will shortly be
produced.

A MONUMENT is to be erected on May 31, next, to Joseph
Haydn, at the Esterházy gardens of Vienna. The statue of
the composer is from the chisel of Herr Sauter, the well known
Austrian sculptor.

A NEW Encyclopedia of Science, Art, and Literature, is
shortly to be issued at Paris in twenty-five parts comprising
1,000 pages each. M. Arthur Foncin will contribute the arti-
cles relating to the drama, and M. Henri Lavoix those con-
cerning Music.

A NEW opera entitled "Merlin," by Carl Goldmark, will
shortly be first produced at the Vienna Hof-Theater. The
composer is said to have been engaged upon this work for the
last ten years and its performance is looked forward to with
much interest in the Austrian capital.

A TYPON who was blessed for bad singing, gave this little
speech to the audience: "Ladies and gentlemen! I have a
wife and five children to support, therefore 'tis useless for
you to hiss me, for being a good husband and father, I shall
be obliged to sing as long as I have breath."

M. ANDRÉ THOMAS, the composer of "Mignon" and of
"Hamlet," is engaged upon a new operatic work, entitled
"Miranda," which is to be brought out at the Paris Opera.
The libretto is from the pen of M. Jules Barbier, and the
subject is borrowed from Shakespeare's "Tempest."

It is interesting and highly characteristic portrait of Paga-
niini, a faithful caricature. It is said of the weird and fantastic
outward appearance of the famous virtuoso, has just been
published by Carl Simps of Berlin. It is taken from an origi-
nal drawing in the possession of the violinist, Herr Rudolph
Frischky.

The new grand ballet, *Amor*, by Manzotti, has been put on
the stage of La Scala, at Milan, with an enormous cast of from
800 to 1,000 persons. In addition to the usual characters, monks,
hears, etc., are on the stage. The music, by Marengo, is
highly praised. The ballet is shortly to be produced at the
Victoria Theatre, Berlin.

A BARBERE, discussing her act with a comic actor, insisted
that with dance and pantomime every sentiment, act or dis-
course could be expressed. The actor challenged her to trans-
late and demonstrate with her feet that the following
morning at 10 A. M. his mother-in-law was to arrive, and
that it would be impossible for him to meet her at the depot.

The French standard diapason has been introduced in the
orchestra of the Dresden Hof-Theater, where the tuning of
instruments is in future to be regulated by a "electric
whistle." In place of the oboe which hitherto performed that
office, and which, we should imagine, was repaid by its
being thereby deprived of its leading part in the preliminary
business of every performance.

This year's Festival of the Lower Rhine will take
place from the 13th to the 15th day of June, at Cologne, under
the direction of Dr. Walther, the able successor of the late Fer-
dinand Hiller, at the Conservatorium of that town. Among the
principal works announced for performance, are Wagner's
new symphony, Handel's "Gracioso," Beethoven's, *The Ninth*
from the first act of "Parsifal," and the Ninth Symphony.

STUDENTS of Goethe and more especially the admirers of his
world-famed novel, "The sufferings of young Werther," will
derive some curious interest from the fact that a great grand-
son of the prototype of the hero, if that romance (Christoph
Buff), has just made his debut, with conspicuous success, at the
Dresden Hof-Theater, as a tenor singer. Herr Buff, whose
nom de théâtre is Gieszen, is said to have a brilliant career in
store for him.

A "Bach Society" was recently formed at Heidelberg, for
the cultivation of standard choral works for the church, with
special regard to the compositions of the master whose name
the society bears, Bach's Cantata, "*Ich habe viel Bekümmern*
und Bekehrung," "*Meine Meise*," were amongst the
works chosen for immediate production. Herr Wolfmün, the
musical director of the Heidelberg University, is the
Conductor.

A SOMEWHAT curious story has lately been making the round
of Italian papers. It is that, somewhere last year, there
was found in one of the carriages of the express train running
between Venice and Bologna, a small, neatly bound manu-
script of a complete opera, fully scored, and, according to the
evidence of the title-page, by the master himself. According to
an indication contained in the manuscript, the author's name,
however, does not appear. The parcel has been handed
to the police, and the story of its discovery has obtained the "post-
mortem" which the matter has not, as yet, claimed his property. "The
man up a tree" takes very much like a clever advertising
joke.

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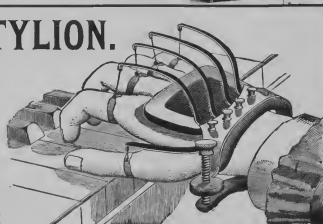
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THE ST. LOUIS NATHANSON, corner Nineteenth and Pine Streets, will be opened for the season of 1886, on or about May 1st. The entire building has been thoroughly renovated and many new features added at great expense, making it the best swimming school in the world.

We have received from M. R. Kneass, Jr., 1125 Market St., Philadelphia, copies of his magazine it raised great credit behind. The publication is in every way worthy and meritorious and we hope all those of our readers who are kind friends and acquaintances will give them the above address and advise them to subscribe. Better yet, subscribe for them, and let your kindly gift throw a ray of sunshine into the souls of those whose sunshine cannot reach through its ordinary channels.

THE Marsh Electric Lamp is the best made. It will furnish a light dim enough to be used in the middle of June street. The works selected for performance are: Handel's Israel in Egypt; and Gondoliers. "More at 1000 yards" in addition to which there will be a miscellaneous concert and a children's festival concert. The show will consist of 100,000 yards of the best and the orchestra will comprise the best available players in the United States, as well as the best vocalists. The concert will cost over \$500,000 dollars has been raised to insure against loss. The rehearsals are now being held every week, under the able conductors of Mr. F. H. Torrington.

THE stockholders of the Cincinnati Musical Festival Association and contributors to the fund for the support of the church have been designated by the Board of Officers as the General Committee for the Festival of 1886. In connection with the Mayor of the city and the Governor of the State. The solicitors of the Festival are: Lill Lehmann, Emma Juch, Helene Hattler, Emma Crouch, Myron W. Whitney, William Canfield, Whitney Mockridge, William Ludwig, Alonso F. Woodard. The auction sale of choice of seats occurs Tuesday morning, April 20, at 10 o'clock, in College Hall.

A Musical Festival, on a large scale, has been arranged to be held in Toronto about the middle of June next. The works selected for performance are: Handel's Israel in Egypt; and Gondoliers. "More at 1000 yards" in addition to which there will be a miscellaneous concert and a children's festival concert. The show will consist of 100,000 yards of the best and the orchestra will comprise the best available players in the United States, as well as the best vocalists. The concert will cost over \$500,000 dollars has been raised to insure against loss. The rehearsals are now being held every week, under the able conductors of Mr. F. H. Torrington.

CHARACTER is the internal life of a piece, engendered by the composer; sentiment is the external impression made upon the hearer by the interpreter. Character is an intrinsic, positive part of a composition; sentiment, an extrinsic, personal matter only.

Character is innate, steady, genuine; and, inasmuch as it is wholly expressed by the rhythm, more particularly by the time and tempo, the rendering of a piece can only be true to the character, if the time and tempo are generally upheld. Sentiment, on the other hand, is extraneous, unsteady, varied; and, though it may appropriate and true, yet it is frequently inappropriate and false.

It should, therefore, be necessary to keep the sentiment under control, and to always maintain the character. In fact sentiment should never be allowed to assume a false and untrue, but be detrimental to the character of a composition.—*Cristianita*.

A STRIKING instance of the union of a strong taste for music with a passion for the fine arts is to be found in the subject of one of the liveliest and brightest of recent biographies—Gustave Doré. Jealous of contemporary painters and sculptors, he harbored no such feelings towards musicians, and rock on and on his intimate friends and frequent guests: Bozzini, Gounod, Liszt, Pauline Viardot, Albert, Paul, Nissim and Patti. Doré himself was a much more than average amateur. He played the violin with considerable taste and spirit. He considered himself as a *composé* chorist, if a *composé*, and by his excellent modelling and excellent imitations of leading artists he often delighted and entertained his friends. Music would sometimes go hand in hand with work in his case, and he has been known to quit his drawings in order to play a maddening polka for his friends to dance to, and then, lying down his violin, to return to his task in the corner of the studio. Finally, we read that, one evening with musical boxes, he took a delight in mystifying his guests with musical decaners.

THE Editor of London Truth M. Labouchere, writes thus of the author of the libretto of the "Mikado," W. S. Gilbert: "I trust that the Americans will not judge us by Mr. Gilbert's foolish and intemperate letter to Messrs. Harper, one of the most honorable of the publishing firms of the United States. The letter could not have been worse timed, for there is some hope that the Americans will now assent to international copyright. Mr. Gilbert the Americans should know, is a very unkind, but very open-grained person, whose intemperance of temper is always leading him into quarrels here, while his sense of his work is so exaggerated that he also thinks the Americans should read them on benched knees, and then send him their weight in gold for the privilege. That being like Messrs. Harper should have sent him a ten-pound note for publishing these papers in his opinion, and then sue him to injury. The Americans should have erected statues to him in all their towns, and have begged him to draw on the public Treasury for a few millions, or some other such as an inadequate monetary recompense for his condescension in allowing them to benefit by his heaven-born genius."

THE regular championship season of the American Association of Base Ball Clubs will, in St. Louis, open at Sportsman's Park on the 17th instant. The following season will be played during the month:

April 17th	Brown vs. Pittsburgh.
" 18th	" "
" 20th	" "
" 21st	" Louisville.
" 22nd	" "
" 23rd	" "
" 24th	" Cincinnati.
" 25th	" "
" 27th	" "
" 28th	" "

As the Browns are determined to keep the pennant here and the other clubs will try to take it back, it is to be expected that the game will be played with the greatest excitement. The following season will be played during the month:

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A NEGRO, undergoing an examination as a witness, when asked if his master was a Christian, replied: "No, sir, he is a number of Congresses."

INSCRIPTION on a tombstone in Columbia, Tenn.: "Escaped the bullets of the enemy to be assassinated by a cowardly pup—a kind husband, an affectionate father."

The preacher actually started the sexton into opening the window, when he said that the air was so bad in the close church, that it put the organ out of tune using it to blow with.

"I think, I hear an angel sing!" sang a young man in an outside township school exhibition. "No, isn't," shouted an old farmer in one of the back seats. "It's only my old mule that's lunched outside!" The young man broke down and quit.

A BRIDE of a month went to a married lady of a quarter of a year, and said: "My darling says that women are fools!" "Never mind," said the other, "he is only studying nouns: wait until he reaches adjectives."

MARK TWAIN, speaking of a new mosquito netting, writes: "The day is coming when we shall sit under our nets to church and dinner peacefully, while the discomfited flies clod together and take it out on the minister."

SCENE—A young scholar for the teachers—"Did you say that the hair of my head were all numbered?" Teacher—"Yes, my dear." Scholar—looking at his head—"O! what a fine countenance of propriety! a demonstration of it!" O! what a fine countenance of propriety!

SCENE—Boston—"Ah, Miss Jones, who, may I ask is that atomic formula dancing and co-acting with that mass of articles in a dress coat opposite?" "That etherealized essence of propriety! a demonstration of it!" O! what a fine countenance of propriety!

At a theatre in Dublin, a gentleman requested a man in front of him to sit down, advising sarcastically, "I suppose you are aware, sir, that you are opaque." "I shall sit down when I wish me," was the response, "and, if you want to handle my name, mind it's not of Pale as but of O'Brien."

A woman was sentenced, for deserting, to have his ear cut off. After undergoing the ordeal, he was escorted out of the court-yard to the tune of the "Rogues' March." He then turned and in mock dignity, thus addressed the musicians: "Gentlemen, thank you, but I have no ear for music."

When a New Hampshire chap wanted to break off the engagement of the girl he loved, to another fellow, he didn't try to persuade either that the other was false, but he just told them both to go to the same church choir, and in less than a week they didn't speak.

Tax young lady came and tried to sell me a manuscript story. "My teacher likes it," she said, when I had repeated our usual formula of no space, no money, no time and no academy to her. "Teacher an editor?" I inquired satily. "No, indeed," was the answer. "she's a person of refinement and education."

"Will you be so kind, my little friend, as to tell your grandmother that the man who is taking the drums would like to see her?" said a down-town cousin taker yesterday to a young miss of seven summers. "He'll be here just in a minute, and then replied: "Yes, sir; I'll tell her, but I don't believe she has any."

An Englishman at a hotel in New York, asked the clerk if there were "oysters in the hotel." "Oh, yes," was the answer, "step right in the restaurant and we'll show them to you." "Egad," said Mr. John Bull, "I think you misunderstand me, you know; I mean a oyster, don't you know, a lift, a bellwether, may be you call it in this country."

A YOUNG man with an extremely powerful voice was in down it with branch of the art to adapt. He went to Cherubini for advice. "Suppose you sing me a few bars," said the master. The young fellow sang so loud that the walls fairly shook. "Now," said he, "what do you think I am best fitted for?" "Auctioneering," dryly replied Cherubini.

Rossini was at the Opera in Paris one evening, and wanted next to him in the stalls was a pompous individual, who, from his anything but soft voice remarks upon the performance, must have considered himself, as a musical critic, par excellence. The opera was "Il Barbiere di Siviglia," and the heroine was represented by a comely celebrated for her hard vocalization. At the conclusion of "Una voce poco fa," which brought down the plaudits of the house in general, and of Rossini's neighbor in particular, the maestro asked the latter who she was the comely singer. "That's the first time I ever heard of it!" Rossini, of course. "What a question!" Really, Monsieur, I beg your pardon, but it's the first time I ever heard of it!" "Ah!" said the critic, turning apertly round to Rossini, "one can easily perceive that you are not very well acquainted with operatic music."

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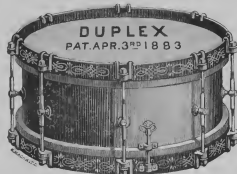
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LITTLE BESS to gentleman caller: "You ain't black, are you, Mr. Y?"
"Black, child? Why, no, I should hope not. What made you think I was?"
"Oh, nothin' 'cept pa said you was awful niggardly."

Mrs. JOHNS—"They tell me that Emile fellow is paying his address to the widow Robinson."
Mrs. JOHNS—"I don't believe a word of it."
Mrs. JOHNS—"Payin' his address, indeed! The fellow never paid anything in his life."

It could not be sweat under any circumstances and would spoil the prettiest man or the sweetest voice in the world. Surely "Jah Hebeck" can never take the place of "I love you," though it could scarcely be so misinterpreted as when the Frenchman said devotedly to an American girl, "Je t'aime," and she replied, "What if, serenade?"

"HAVE you heard the news, Pat?" said a jester to an Irish man.
"An' what's that, sor?"
"The devil is dead!"

"Take that, sor. It's all bays by me, or I might do better," said Pat, handing him a penny. "I never said an orphan away from his father."

"SHALL I sing that beautiful song 'Mother is Waiting,' for you?" asked a Irish street girl of a gentleman making a morning call, and who was a little deaf.
"I beg pardon. What was that?"

"Mother is Waiting."
"Excuse me, I'll go then. I saw her hanging out the clothes as I came. Sorry to detain you from your washing."

For many years Moses, a negro, was a servant at the University of Alabama, and waited on the students very faithfully, but he was a most notorious hypocrite. He was, on that account, commonly called "Frach" among the boys. One day he was passing a crowd of students, when one of them, out of mischief, called to him and said: "I say, Frach, what are you going to do when Satan gets you?" "Wait on students," was the ready reply.

A woman colored vagrant was brought before a Texan Justice of the Peace.

"You are a chronic vagrant. You have been punished time and again for begging and stealing," said the Justice.

"Hold up dat, Judge! I tukker before was accused of beggin'." "I've been want to the county jail five times, and to be penitentiary at Huntsville, twice, but hit was for stealin' every time, but I try to make me out water den I do!"—Texas Siftings.

In the far West what may be termed the religious traveler is occasionally not well—the perambulating parson or the missionary minister. Where are you going," said a young gentleman to an elderly one in a white rascal, whom he overtook a few miles from Little Rock. "I am going to heaven, my son. I have been on my way for eighteen years." "Well, good-by, old fellow! If you have been traveling toward heaven for eighteen years and got no nearer than Arkansas, I will take another route."

The following were taken from a young lady's hymn-book, which she carelessly left in church—

I look in vain—he does not come;

I hear, dear what still I do?

I cannot listen as I ought,

For he is here to listen to!

He might have come as well as now;

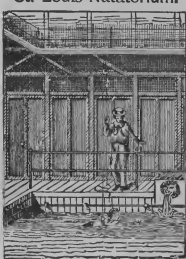
What plagues these fellows are!

I'll bet he's stuck up at home,

Or smoking a cigar.

SEASON, 1886.

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